

THE MIDSUMMER HATS ARE IRRESISTIBLY CHARMING

Wide Brimmed Sailor Is Epidemic, but Its Color and Trimming Rest on the Caprice of the Wearer

SPRING hats were charming. Mid-summer hats are still more charming. The small shapes of the early spring and variations upon those small shapes have their uses even now. Many of them are translated into terms of summer.

One finds them in all white, in light straw flower trimmed, in tulle, in organdy, in lace, and for simple tailored wear the little dark hat trimmed with scant severity is chosen by many women; but, as usual, summer has brought larger hats, and the small tailored hat has a rival in the wide brimmed sailor.

This sailor is epidemic. Paris took it up with enthusiasm when it was launched and New York promptly followed suit. The shape is shown in every imaginable coloring and in all sorts of materials. It is worn in stiff straw and in tulle. It is adapted to sports wear and to garden party or restaurant wear. It is very generally becoming and, according to the taste of the milliner who fashions it, it is extremely ordinary or extraordinarily chic. One may pay a dollar ninety eight for it or fifty dollars for it.

Of all the season's hat shapes this is the most popular, and though it varies a little in brim width, crown height, etc., and its wide brim sometimes rolls a little, sometimes is quite flat, it dominates the millinery in every crowd, whether the crowd congregates at Coney Island or at Newport.

Some of the prettiest summer versions of this sailor shape are in white satin and fine white straw or crin, and one Fifth avenue milliner has had great success with such a white sailor trimmed in white swallows laid flat on the brim.

Appliqued flowers or fruit cut from silk or cotton or velvet and set flat upon brim or crown are cleverly used by milliners to trim sailors, and flowers, wings, breasts, quills, ribbons, bows, cockades are all pressed into service.

Sailor shapes with velvet crowns and shirred, transparent brims of tulle launched by a famous milliner have been taken up too generally to remain chic, yet some original note of trimming will save such a hat from looking common, and the same type of sailor in white-satin crown, white tulle brim, trimming of white flowers or rings or feather fancy—is particularly good looking.

A single rose in color sometimes is effective on such a hat in place of white trimming, and the same shape made entirely of shirred white tulle and trimmed with one beautiful pink rose is offered by a well known milliner in association with a parasol also made entirely of shirred tulle, with a great pink rose posed where the ferrule would be, and a handle of white enamel.

Then there is the wide brimmed sailor of organdy, very simple, plainly covered and trimmed in a scarf and bow of the organdy. In white or in delicate pink this is an adorable hat for hot weather, and the same idea is cleverly carried out in white organdy with brim and scarf narrowly bound in color.

A pale creamy pink sailor of finest straw was effectively trimmed by a folded scarf of dark violet purple velvet, and around the upper edge of the velvet ran a row of wonderful panicles in many natural colorings, but with the purple shades predominating.

Another broad brimmed sailor echoing this color scheme and quite as lovely in its own way was of the same pale, creamy pink, but had natural looking orchids laid around the top of the brim, which was faced to within an inch of its edge with purple velvet. The flowers of millinery grow more lovely year by year, and this summer, though stiff little flowerets and nose-gays still have their place, there seems to be a reaction in favor of large

flowers—roses, lilies, poppies, St. Bridgid anemones and innumerable others.

The lilies are often very beautiful—water lilies in white or delicate pink, speciosa lilies in white or in white faintly flecked with pink, pale yellow lilies, like the familiar lemon lilies—all of these are offered, and though they call for clever handling and are less easily posed than most of the large flowers they give stunning effects.

A case in point was the hat sketched in our central group, with wide brim of crin, drooping a little on front and back, and with its low crown literally hidden by lilies, which, in turn, were veiled by tulle.

This notion of covering a low crown with flowers and then draping tulle lightly over all opens the way to many attractive effects.

A big hat of purple crin, for example, has its crown covered with flaming red poppies, over which purple tulle was hooped; and though the thing sounds flamboyant, the purple and red were so perfectly toned that they were beautiful together.

Quantities of tulle are used in the season's millinery—for entire hats, for parts of brims in combination with straw, for bows, for frills.

Delightful mushroom shapes are made entirely of narrow, overlapping tulle frills, with little flowers or nose-gays tucked here and there amid the fluffiness; and other models in the same shape are like the hat pictured in a small cut on this page, made of alternating lace and tulle frills, with a little chon of the lace and tulle at the top of the crown.

There is a great liking for transparent or semi-transparent frills falling from the brim edge and shadowing the forehead and eyes just a trifle in a fashion fondly supposed to be mysterious, though the average woman peering through a fold of tulle does not achieve the haunting subtlety of which the artist soul that originated the mode probably dreamed. Where the soft fall of tulle or chiffon or lace or organdy is not too deep and the hat does not throw the face into eclipse the soft rippling arrangement is becoming and artistic, and it is used on hats of many types, small and large.

A recent model from a well known French house is distinctly absurd and yet, as a young woman in a Fifth avenue shop wears it for purposes of encouragement to faltering customers, it does succeed in achieving a smart absurdity. The blue straw crown is tight fitting, of moderate height and pill box shape. Around the upper edge of this crown a frill of blue tulle stands up airily and around the lower edge of the crown another narrow full of the tulle, substituting for brim, falls softly over forehead and hair.

These are not only transparent brim frills through which eyes bright or otherwise may peer, but transparent brims on hats so tip tilted that the wearer must needs look out upon the world through the tulle brim; but these, of course, are extremes.

Amorphous of things transparent, modish hats have appeared in a fine upper-work or lattice straw through which the coiffure shows in glimpses and through which the sunshine throws odd checkered lights and shades on the face beneath the brim. And there are hats of unlined tulle which display every strand of the hair beneath.

Among freakish millinery are various Chinese models fashioned on the lines of coolie and mandarin hats and often trimmed in fairly close imitation of the original models. Some of the mandarin turbans with applique Chinese motifs and tassels bobbing from their crown tops have a certain picturesque attraction, but only a very pretty girl could win approval for the coolie shape.

Spanish creeps into some of the new millinery, the treader hat finding echoes in several recent and successful turbans, and the students' cap or Tam o' Shanter model finds a



A white hat with the crown covered with lilies veiled in tulle, and a broad brimmed leghorn hat draped with an immense, long pale pink chiffon veil.

new lease of life and must be counted among the picturesque shapes.

The crown of this last hat is almost invariably of black velvet and varies in size. The close fitting band or brim is most often of straw and some new models show crowns of black velvet with brims of fine white straw on which are finely embroidered designs in colored beads, while the trimming is some sort of beaded ornament catching the crown down to the brim on the right side.

One large sailor hat of white straw has for trimming a band and bow of white kid bordered narrowly in black patent leather.

Another has a fine white straw crown, a black velvet brim and a soft crush band of white kid fastening through a black velvet buckle.

Leather flowers, particularly flowers of soft white kid, are considered very smart and, by the way, white flowers of all kinds have had a tremendous vogue. Black hats innumerable have been trimmed with dead white or varnished white blossoms of many sorts and with white fruit as well, white grapes and white cherries in clusters being particularly favored.

The black and white hat and the white hat trimmed in black have been very generally worn; but dark blue and white have been very popular in millinery as in frocks and are often substituted for black and white as a general utility choice.

Late season hats show many feather trimmings in the shape of breasts encircling the entire crown and combined with wings, but flowers and ribbons are, as usual, midsummer favorites as trimmings.

Picturesque hats with wide curving brims, flopping leghorns, etc., lend themselves particularly well to the flower and velvet ribbon treatment, and there are very lovely models of this type for the woman who can wear them.

One that has been much admired is a wide brimmed, low crowned, fine leghorn over which a pale pink chiffon veil has been thrown, completely covering the hat. This veil is held by a pink ribbon drawn round the crown and tied in a bow at one side, while at the other side is a large pink rose.

The veil has an embroidered scallop border and falls straight from the edge of the wide brim to shoulder depth at front and sides, but in the back extends into long floating ends whose yards of filmy stuff may be handled as the wearer chooses and are ample enough to swathe the whole figure.

Never were lingerie hats so pretty as they are now. One always associates them with babyish affairs of full brim and soft crown, but this summer the milliners are handling the sheer lingerie stuff—gauzy, especially, quite differently, stretching the material smoothly into graceful shapes, invisibly wired.

The organdy hat of our small sketch is a fair example of the class and has its wide curving brim weighted at the left front by a big pink rose posed near the brim edge. Another rose is set at

the modish millinery. Flat, detached bead motifs are embroidered on crowns or brims, narrow bands of bead embroidery encircle crowns or border brims. The close fitting band or brim is most often of straw and some new models show crowns of black velvet with brims of fine white straw on which are finely embroidered designs in colored beads, while the trimming is some sort of beaded ornament catching the crown down to the brim on the right side.

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The organdy hat of our small sketch is a fair example of the class and has its wide curving brim weighted at the left front by a big pink rose posed near the brim edge. Another rose is set at

the right side of the crown and near the top of the crown a velvet ribbon runs through embroidered eyelets, is drawn round the crown and ties in the back, with long ends falling to the wearer's waist line or below.

Of the organdy wide-brimmed sailors, trimmed only in scarfs of the organdy, we have already spoken and there are smaller shapes on this same order

which are delightful accompaniments to summer morning frocks.

Dotted swiss of the fine thickly dotted sort which has been revived for many fashionable purposes is used for some of these simple and dainty lingerie hats, but nothing has quite the crisp freshness of the organdy.

The toile de jout and chintz hats in which the material is combined more

tinted china sets are to be had—gray, lavender, old blue, soft rose and rich buff. Some of the sets include a china tray, which is generally discarded, as it is not easy to carry.

If a tray cloth is used it may be of hand embroidered linen, with a small scalloped edge, or a small square of sheer linen with the narrow flit border. The napkins naturally should match.

A graceful and pretty addition to the tray is a few flowers of the faintest perfume. The season of the year and the color scheme of the tray are to be taken into consideration in selecting the blossoms. There are such charming little silver and crystal vases or flower holders, ample to hold a rosebud or two, a few forget-me-nots or a bit of mignonette.

A European notion, where the household is large, is to put the mail for each member of the family in a small portfolio. The folios go up on the trays. They are made of chintz or material to match the tone of the room. Frequently the morning paper is laid with the mail when the tray is going to a man guest.

There are in the shops all sorts of pretty little tray appointments for individual use, including salts and peppers, toast racks, egg dishes and devices designed to keep food at the right temperature. One novelty is a coffee pot of three compartments. Fitting over the top is a mite of a sugar bowl, ample for several lumps, then over that a cream jug. These are to be had in solid silver or in a Sheffield and fine wicker combination.

A white satin sailor, a lingerie hat and one of black straw and white silk.

Shapes for All Feminine Fancies... Quantities of Tulle Used in the Season's Millinery

or less freely with fine flexible straw are finding prompt acceptance, but belong, in a way, to the outing hat group, which deserves a chapter of its own.

No discussion of the season's millinery would be complete without a mention of the "feelers" that curl out

from nine out of ten hats. Doubtless "feelers" is not their professional name; but it is fairly descriptive, and the slender curving things which are associated with flowers, feathers, and everything in the line of trimming, certainly suggest waving antennae.

WHAT WOMEN ARE DOING

THE appointment of Miss Gertrude Valle as executive secretary of the charity and correction division of the Department of Social Welfare of Denver, Colorado, puts her in charge of the entire charity work of that city. Miss Valle succeeds the Rev. I. A. Humbert, by whom the charity and correction division was reorganized a few years ago. She is the first woman to hold such a position in her State.

As the supervisor of outdoor relief in Denver Miss Valle's success in administering widows' pensions and in building up disorganized or inefficient families attracted wide attention. Her new position puts her in charge not only of the outdoor relief work of the city but also of the four other departments of charity, the detention home, the county farm, the lodging house and the coal and wood yard. Each of these four has a superintendent, all

of whom will work under Miss Valle's direction.

The Sarah Heinz House of Pittsburgh was formally opened recently in a memorial to the late Mrs. J. J. Heinz. This new social center is to be used chiefly as the headquarters of a boys and girls club which at present is said to be one of the largest social clubs in this country, having more than 400 active members.

This club, the Howard Heinz Club, is called, began with three boys about fourteen years ago. It is self-governing and the members are allowed to remain in the club as long as they wish to take an active part in the management. In the club activities and the use of Heinz House there will be helped by a staff of salaried workers under the supervision of a man and a woman director. Miss Winifred Salisbury has been chosen director of the girls' club and as a assistant director of the neighborhood work.

FOR THE BREAKFAST TRAY

NOWADAYS women are advised to rest before rising and to take their breakfast during this "gentle awakening." The time has passed when breakfasting in bed was indicative of illness or laziness. Naturally to make this morning rest and relaxation pleasurable the breakfast should be made as inviting as pretty china, glass, linen, silver and dainty things to eat can render it.

The old discomfort of eating in bed is done away with by the small table, the legs of which are adjusted at the side of the bed and the top of which swings over one's lap. A more recent device is the very light wicker or wooden tray with a glass top above the covering of chintz or brocade, matching the bedroom furnishings. Some women prefer not to breakfast in bed, but have an attractive table with fascinating appointments ready near a window commanding a view of the water or garden, and here the morning meal is enjoyed.

A bedroom furnished in chintz may have a breakfast set in the flower pattern, while the French room demands Sevres china. Japanese sets should not be used indiscriminately, unless possibly in the simple little bedroom of no particular period or style of furnishing.

In the Colonial bedroom old or imitation Chelsea is always suitable and attractive. For rooms furnished in the one tone style, now popular, the plain

A hostess has recently added to her summer establishment an innovative which will possibly contribute to the enjoyment of the upstairs breakfast on a warm morning. This is in the nature of the electric fan on a big adjustable pedestal in the white, pink or blue enamel wood, suiting the decorative scheme of the room.

The question of the breakfast menu depends upon individual taste. The fruit should not be too cold, but never warm. Fruits, in season, naturally should be served. If the tray is large enough a small compote filled with cherries and currants arranged together on shaved ice is attractive. Chilled cantaloupe and watermelon bars for breakfast are always tempting. Oranges should never be sent on a tray unprepared. Hot toast, preferably unuttered, seems to be growing in favor for breakfast, though other hot breads are frequently served. Popovers and crisp corn muffins are excellent for breakfast if the can be eaten as soon as baked, as with them should be marmalade of some variety. It is a wise plan to see that the tray is always supplied with a jar of jam or marmalade.

Trying Clothes on Philadelphia

THE other evening, coming out of a theatre in Broadway, I saw a young man on the street in about



the oddest looking suit of clothes I've seen in a long time. He was so frank but for what might be called modesty to the limit he was not.

"He went into a cigar store and I went in after him. As the door opened I knew him. I waited a moment and then the clerk said to me, 'You are Philadelphia and that was what I knew. The next morning I saw him, where I usually meet most of the designers for a big clothing store, and he said he had a new suit made for me. I had seen it.'

"Right off, the designer said to me, 'Must be from Philadelphia, and what I described the clothes he had made and gave me a bit of interesting news. He said that his firm had just received the latest styles on Philadelphia and that they had sent a dozen suits, answering my description and that I had seen it.'

"He also said they also had a new suit made for me, and that I should try it on. No matter how frantically I tried to get out of the store, he would not let me go, and he said that his firm had just received the latest styles on Philadelphia and that they had sent a dozen suits, answering my description and that I had seen it.'

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